

brought from Constantinople by her crusaders. It will be replaced when rebuilt. The gateway and the towers flanking it, of the "chateau" of the counts of Flanders, built in 1180, remain in a most neglected condition. Several portions of architectural interest still exist in the interior, such as vaulted chambers, and part of an arched corridor with columns, apparently occupied by a very miserable population. When so much care and anxiety appears throughout the entire kingdom, just nationalised, to preserve their historical antiquities, it seems a matter of surprise that this, one of the most important monuments in the country, should excite so little attention for its preservation. The *Maison des Bateliers*, formerly engraved in *THE BUILDER*, is in good order, and seems respectably inhabited: the ancient corn granary, adjoining, retains the primitive features of its erection in 1323, and is still only entered by a long ladder from the street. It may not be out of place to advise the traveller who may loiter for a day or two in Ghent, to visit the museum of Mr. D'Huyveiter, in the *Rue Haute Porte*, near the *Hôtel de Ville*. This gentleman possesses the most extraordinary collection of mediæval pottery and glass perhaps ever formed, besides other remarkable curiosities of middle-age art. Ready permission is given to view it by respectable persons presenting their card.

At Brussels, the renovation of the spire of the *Hôtel de Ville* is nearly completed to the base: it is intended to fill all the vacant niches with statues. M. Duret, of Antwerp, has been charged with the execution of those over the principal gate, under the tower. At Schaerbeek, about a mile beyond the Boulevard, to which the splendid new street, the "*Rue Royale extérieure*," extends, a large church has been commenced, of the Byzantine style, which promises to be a fine and an extensive specimen in its class.

The external repairs of the collegiate church of St. Gudule are progressing. The interior was fitted up for the funeral service of the late Queen, with wondrous prodigality. Every column was encased with fine black serge: enormous black draperies, with white fringes, completely filled the arches, and were attached to the columns like curtains: besides this, every flat space throughout the church was clothed in black, leaving only the architectural tracery visible. In the centre of the sacred edifice the grand catafalque was erected on a platform, ascended by several steps, guarded at the angles by colossal angels, covered with silvering, and protected by a canopy ascending nearly to the height of the interior. The draperies of this portion were fringed with silver bullion, a quarter of a yard in depth. Altogether it was an extraordinary display, and it is computed that more than thirty thousand yards of black serge were employed in the fitting up.

The Church of St. Joseph, outside the Boulevard, in the *Quartier Leopold*, is finished, and open for divine service. The style of architecture is Roman, having two campaniles at the grand entrance. The windows on the sides have tracery of analogous form to the style of the edifice: the internal decorations are still incomplete. The architect of this church is M. Suys. The orientation of churches in Brussels seems never to have entered into the calculations of the builders: this new church has its entrance from the north, and the altar is consequently to the south. The other churches of the city are built in all directions of the compass. After many discussions and propositions, the park has been inclosed with an iron-railing of no artistic pretension. The "*bas-fond*" in the *Rue Royale* has been the subject of much inky contention, and at length it has been determined to construct a terrace and erect a column thereon commemorative of the Revolution of 1830. The first stone was laid last September with great ceremony, and since, a good deal of the balustrading to accompany the monument has been placed. A new street is being formed to lead thereto from the lower part of the city, near St. Gudule.

At Malines a new and very handsome entrance to the city from its great railway station has been constructed. It consists of two handsome lodges with iron railings, the spear-heads and ornaments richly gilt. In the great square opposite the ancient "*Halle*" a statue

of Jeanne of Brabant, by Geefs, has been placed, surrounded by iron-work of exquisite design, and partially gilt. The palace of Pitsembourg has been raised to the lower story, and its doorway and pilasters now form an inclosure to a public botanic garden that occupies the former site of the building and grounds.

There is nothing to report at Antwerp, excepting that the parapets and buttresses of the cathedral are undergoing repair: the stalls in the interior are not yet finished, and will probably occupy a couple of years more. At Louvain, the town-hall has had its elaborate sculptures minutely restored, and with its hundreds of figures has again become "the Holy Scriptures carved in stone." The 260 empty niches are intended to be filled with statues, when it will certainly become the very gem of mediæval architecture.

Liege always offers great interest to the architect and the antiquary: possessing some of the earliest ecclesiastical edifices in Belgium; besides the palace of the prince bishop, and the famous antiquarian puzzle of the "*Peron*." This latter column has for some time been placed on a suitable pedestal in the open space opposite the town-hall. On each side of it, at a few feet distance, a fountain of considerable proportion, and of some elegance, has been constructed. These fountains are entirely of cast iron, richly ornamented. The church of St. Jacques, remarkable for the profusion of its internal details, and its painted windows, is undergoing an internal renovation by scraping off the successive layers of whitewash which concealed the stone work: some examples of painting have been discovered beneath. A large folio work in fifteen plates, containing elevations, sections, and details of this church, admirably executed, has just been completed by M. Delsaux, the architect, of the city.

The object of most interest in Liege is certainly the remains of the palace of the Prince Bishop, and the well-known quadrangle. The municipality of the city seems desirous of preserving this building from further degradation, and have therefore undertaken the restoration of the southern arcade in strict conformity with the remaining three sides. These latter are still filled with numerous stalls for the sale of small wares, particularly fancy smoking pipes, toys, &c., which add much to its picturesque and deprive the massive rudely sculptured columns, and deep vaultings, of their gloominess. In completing the southern arcade the city has also undertaken to erect a new provincial palace, containing numerous and handsome suites of apartments, capable of receiving the sovereign whenever he visits Liege, and for the general administration of public affairs, as its name implies. The style of this new front to the street partakes of the Early Domestic architecture of Flanders. It has been designed, and is now being erected, by M. Delsaux.

Since the destruction of the church of St. Lambert in 1795, the church of St. Paul has become the cathedral. The principal front is an overloaded specimen of Renaissance, at variance altogether with the rest of the building, and the bishop is desirous of destroying this incongruity by a new and harmonious facade. But as nothing can be done in Belgium without the inspection and approbation of a commission appointed by government to watch over the national edifices and antiquities—the gentlemen composing it consequently came to Liege to dine with the bishop and discuss the matter. The expense is calculated at a ridiculous amount, which can only be a fable emitted to exalt the bishop's munificence: however, it appears the dinner was so excellent, and offered such rarities, that the members of the commission, in rapturous admiration of the cray-fish of Namur, which appeared at the feast, at once consented to the proposed change, and the church of St. Paul is consigned to the architectural skill of M. Delsaux.

M. Avanse, a publisher of scientific works on a large scale, has constructed a singular house for his establishment. It is built on a small superficies of ground against a very steep side of the hill which projects into the city. The first ascent is by a long flight of stairs, resembling that in the Round Tower of Windsor Castle. Here you meet with the first story: on the roof of this is a garden and ter-

race, and so you mount up stage after stage to the height of about 150 feet to the upper rooms, each story having a garden and terrace on the roof of the lower one.

As Liege is one of the most famous cities in the world for its manufactures of iron, it offers abundant proofs of skill in ornamental casting. Through the city hundreds of street-doors have iron work of admirable design fitted into all the panels, and usually painted in imitation of bronze. The beauty of these designs gives a richness and a luxuriance very remarkable to objects which with us are seldom any more than angular spaces, determined upon the surface of the door by a narrow moulding. In several parts of the city, and, indeed; throughout the cities of Belgium, cast-iron posts, made here, of handsome pattern, are placed to answer the double purpose of protection and as receiving boxes for letters, which are thrown in on the top of the post, and only withdrawn for delivery several times daily—the hour of each withdrawal being also indicated by a moveable figure. Letters are truly put into the post here, according to our vulgar expression.

The railway station at Liege is approached by a frightfully steep gradient, which is overcome by stationary steam power on the height, drawing the trains up the incline, and reversed, by a rope. The sensation of dependence on a single rope does not beget very satisfactory thoughts during this oblique transit. On the other side of the city, a canal, with locks, has just been completed, to Maastricht. The necessity for this canal has originated in the river Meuse being during the summer months so deficient in water as to suspend the navigation. This promises to be of great utility to this busy and industrious city, which exports its productions to Holland, on the north, and to France, southwards, being happily situated for the development of its manufacturing activity and enterprise.

COMPETITION FOR SALFORD PEEL TESTIMONIAL.

THE committee at Salford for erecting a Testimonial to the late Sir Robert Peel advertised some time since for a design, the character of which, whether architectural, sculptural, or otherwise, they left entirely to the judgment of competitors. It was stipulated that the cost should not exceed 1,200*l.*, and that all the designs sent in should remain the property of the committee, to be placed permanently in the library of the Salford Museum.

The committee offered "50*l.* for that design, if any, which may be selected," to include all detailed drawings, specifications, and superintendence afterwards required; 25*l.* for the second in merit; and 10*l.* for the third. The first premium, it will be observed, is 10*l.* less than the ordinary commission on such an expenditure would be, saying nothing of travelling expenses. Should the successful competitor be an architect, living in London or any equally distant place from Salford, he will be out of pocket when the job is done. With sculptors it is different. The premium they are striving for is the execution of a statue at the sum named. The committee reckoned, probably, on the desire of architects to have the honour of being connected with a public monument, and it would seem they have not been disappointed. But "honour" will not feed men. "What is that honour? Air.—Who hath it? He that died of Wednesday.—Doth he feel it? No." But if one half the profession will work for this same "honour," the world will give them all its commissions, and leave the other half to starve and rot.

We are speaking, however, rather as to the system than of the Salford Committee, who seem to mean well, and who are entitled to praise for one regulation at all events, which is, that the designs are to be exhibited to the public for one month before the selection is made.

In reply to their advertisement, the committee have received designs from more than eighty competitors. Of these, fifty-two are architects and painters, contributing from one to five drawings each; and twenty-six are sculptors, who have sent thirty models. The exhibition opened on Monday last, but we must postpone notice of the designs till next week.